

U
EPISODE OUTLINE - BILLY'S STORY

too stereotypical
confrontational
& pat

Principal Characters: Supporting Characters: Extras:

All (less Vickie)

Billy's 13 year old
granddaughter

Usual

SOCIAL THEME: Acceptance between the generations

STATION EVENT: Billy discovers the puppets

THOMAS EPISODES: "Mavis" and "Toby's Tightrope"

PUPPET SONG: Riddle Song

PICTURE MACHINE SONG: Remembering the Good Times

ACQUIRED FOOTAGE: None

CREATIVE PLAY: Building a bird house

BILLY STORY: None

RESOLUTION: It's never too late to reconcile

STORY OUTLINE: The story begins with the kids coming in from outdoors, tracking mud into the station. They are carrying a half completed bird house, which they're working on. As they enter, Mr. Conductor is polishing his shoes and, seeing them track in the mud, he offers to polish the kids shoes along with his own.

Talking to the kids, while touching up their shoes, Mr. Conductor learns that Billy has been acting tense lately, and neither he nor the kids know why. The kids tell him that Billy (for the first time ever) has been too busy to help them with something: their birdhouse. Mr. Conductor also recollects that he'd recently asked Billy to help him with something, and Billy forget to do it. Very uncharacteristic.

Meanwhile, Stacy knocks and enters Billy's office where she finds him putting the finishing touches on a flute carved like a turtle. Stacy has a message for Billy: Mary will be arriving on the 2:10 train from Loom Key. When she asks, Stacy learns that Mary is Billy's granddaughter.

But instead of being excited about her visit, Billy is apprehensive. Billy reveals that he hasn't seen her in a long time--since she was a little girl. Once, Mary and her mother and father had all lived on Billy's land, with him. But Mary's family had moved to the big city. The family abandoned the land, and left the "old ways" and the "traditional ways" behind.

But the biggest source of conflict, was that his daughter then sold her share of the land. To Billy, selling the land that had been in the family for so many years was the real crime.

Yet Billy has missed them, especially his granddaughter, who he taught so much to. Now he's worried that she has forgotten all of the old ways, forgotten her heritage and the memories of their times together when she was younger. And now he wonders why she's coming to see him, and most of all he's worried about what she'll think of him, and whether they can still communicate.

Stacy tries to reassure him, but without much success.

Back on the main set, Schemer enters with a new plan to solve the nickel problem with the jukebox. He explains to the kids that he is going to trick the jukebox by putting in a slug--a piece of metal that looks like a nickel, but really isn't. In this way he hopes to be able to play music without having to spend any real money.

Schemer drops in the slug, but the puppets are on to his plan and simply refuse to play--on moral grounds. Schemer believes he has broken the jukebox, and he goes to Billy for help. When Billy hears what happened, he refuses to help, and this creates an argument between him and Schemer. Schemer storms out, leaving Billy alone in his office.

The kids are confused, and Stacy explains the source of the problem. The kids wonder what Billy could teach his granddaughter, whereupon Mr. Conductor appears and comments that younger people can learn a lot from older people, and for that matter, older people can learn a lot from younger people. This leads into the TTE Story: Mavis.

Mary finally arrives: she is a typical 13 year old--hip, weaned on MTV, into her Walkman and her clothes, and the whole concept of "cool." To her, Shining Time Station, and the other kids, are a bunch of country bumpkins.

teen
stereotype

Billy presents her with the flute he's carved. He explains the significance of the flute: they are part of the turtle clan, and whenever she plays the flute, it can remind her of her ancestors.

Mary thanks him for the flute, then discards it. It's clear that she's bored and keeps wanting to find something to do. Billy has some suggestions, and reminds her of some of the things they used to do, but she's not interested. Nor is she interested in what the other kids are doing, like repairing the bird house.

Ironically, what she is interested in is the jukebox, believing that it could play some cool songs. Seeing an opportunity, Schemer convinces her to get Billy to fix it. Reluctantly, and for her sake, Billy agrees--while letting Schemer know that this is not being done on his account.

While Billy works on the jukebox, he reminds her of a song they used to sing together, the Riddle Song, and he sings a few bars. It was a "healing song" he used to sing to her when she was feeling bad. For the first time, there is a glimmer of recognition, but they still can't really connect. The puppets hear this and react.

Alone for a moment with the jukebox, Billy pulls it away from the wall and pries open the back.

We see the outside light falling on the puppets. Billy peers in, and the puppets wave and whisper not to tell on them. Tito tosses up the slug, which Billy catches.

Schemer suddenly comes up behind Billy and asks what's wrong. Billy quickly closes up the jukebox and hands Schemer back his slug. He tells Schemer to stop mistreating the jukebox, and if Schemer leaves it alone it will be fine. Giving him the slug, he tells him not to cheat the jukebox. Schemer is left dumbfounded, and unconvinced that Billy has done anything to help him.

Billy finds the discarded flute, and confronts his granddaughter. Isn't she interested in any of the old ways, doesn't she remember any of the things they used to do together? She says that she can't live in the old way, that she lives in the city now. Billy points to himself as an example of someone who is traditional and also a railroad engineer. She must not forget where she comes from and who she is.

Too
confrontational

Stacy sees this scene, and after Billy has left she asks Mary why she's come. Mary says she came there because she wanted her grandfather and her mother to make-up their differences, but Billy seems so stuck in his ways that she isn't sure she can make them connect. Stacy says that sometimes the best way to make up old differences is to remember all the good times. This leads into her showing Mary a music video in the picture machine: remember the good times.

Meanwhile, Billy is alone in his office, having nearly given up on Mary. Mr. Conductor appears. Billy believes she is beyond reach, and Mr. Conductor says that maybe she could help Billy--if he let her. This leads into the TTE Story: Percy's Tightrope.

Thomas
story should
be told to
Billy

After the TTE story, the kids enter and ask if Billy could help them with the bird house. Billy agrees. He's left his tools out at the jukebox, and he goes to retrieve them. He wishes aloud to himself that the "healing song" which he'd previously discussed, was on the jukebox. He's sure if he could play it Mary would remember the song and all the things he once taught her--like playing the flute.

As Billy begins to fix the jukebox, a cut to the puppets reveals that they know the song, and as a favor to Billy they begin to play it. Puppet Song: The Riddle Song.

As the puppet song ends, we hear and see Mary playing along on the flute. Billy and Mary finally hug and reach the breakthrough reconciliation. The puppets are jubilant. Mary has one favor to ask Billy: she wants him to talk to her mother and make-up.

Billy agrees. While Mary makes the call, Billy quietly thanks the puppets.

The show ends with Billy on the phone, successfully connecting with his long lost daughter while his beloved granddaughter Mary beams beside him.

too pat

- Stereotyped Teenager
- Out of character for Nalvean
- Land is too big an issue to simply forgive.
- Change ^{in personality} is too abrupt
- Watching animals is unsatisfac^{ing}
- ^{2nd} Thomas story shouldn't be told to Billy

THE YOUNG, THE OLD, AND THE SQUIRREL

SHINING TIME STATION

BY

Jill Golick

FIRST DRAFT

July 8, 1991

SCENE 1
(MAIN SET)

(WE OPEN ON MR C., SHINING HIS SHOES WITH A BRUSH AND CLOTH. WE TAKE HIS P.O.V TO EXAMINE A TRAIL OF MUDDY FOOTPRINTS, FROM THE ARCH TO THE CLOSED DOOR OF BILLY'S WORKSHOP, WHERE THE FOOTPRINTS CHANGE DIRECTION AND CROSS TOWARD MR. C, WE LOOK UP AND FROM THE FEET, UP, UP, UP SEE DAN AND KARA. KARA IS CARRYING A HOME MADE BIRD FEEDER, DAN HAS A PAIR OF BINOCULARS.)

MR. C:

I'm changing the name of the station.

KARA:

What?

(MR C INDICATES THE TRAIL OF MUD)

MR C:

To Muddy Time Station.

DAN:

Oh, no. Look at my shoes!

MR C:

Nothing a good brushing won't take care of. May I?

(MR C HOLDS UP HIS SHOE BRUSH)

DAN:

Sure
Please. I was so busy watching that squirrel, I didn't notice the mud.

(MR C. STARES SHINING DAN'S SHOES)

SCENE 1 (CONTD)

KARA:

(GLUM)

I can't believe that
Billy didn't want to hear
about it.

(BRIGHTENING)

The way he was hanging
upside down and eating at
the same time.

MR. C:

Billy was eating upside
down?

DAN:

Not Billy. The squirrel
who stole our birdseed.

KARA:

I don't get it. We built
the bird feeder together.

Mr C:

A squirrel helped you
make a bird feeder?

KARA:

Billy, Mr. Conductor.
Aren't you listening?

DAN:

He doesn't know what he
missed.

KARA:

He's smart don't you
think?

MR C:

It's gotta to be Billy
this time?

SCENE 1 (CONTD)

KARA:

The squirrel. He figured
out how to get to the
bird seed in three
minutes flat.

DAN:

We're going to have to
figure out a whole new
design if we're going to
feed any birds...You
know, he kinda makes me
mad.

MR C:

Whatever I did please
accept my apologies.

DAN:

Your apologies?

MR C:

I've got it this time,
Dan. You said he made you
kind of mad. Now I ask
myself, does Dan mean the
squirrel? Not the way
this conversation is
going. Billy? Never. That
leaves only one "he": Me.
So I'm sorry.

*Billy never makes
doesn't make
anyone mad*

KARA:

He means Billy.

MR C:

Billy? Impossible.

DAN:

He's acting so strange.
He got us started on the
bird feeder.

SCENE 1 (CONTD)

KARA:

But now he doesn't have
time.

DAN:

We went to tell him about
the squirrel.

KARA:

And he didn't even open
the door.

MR C:

Billy?

SCENE 2
(WORKSHOP)

(BILLY IS SEATED AND STRING INTO SPACE.)

(SFX: KNOCK AT DOOR.)

BILLY:

I'm Busy.

(STACY OPENS THE DOOR AND STICKS HER HEAD IN.)

STACY:

You don't look busy.

(A BEAT)

I have a message for you.

(SHE CONSULTS A PIECE OF PAPER)

Mary is arriving on the
2:10 from Loom Key.

(BILLY HASTILY PICKS UP A FLUTE
CARVED INTO THE SHAPE OF A TURTLE
AND SETS TO WORK ON IT)

STACY:

Now you look busy.

(A BEAT)

Who's Mary?

BILLY:

My daughter Bonnie's
girl.

STACY:

You^r granddaughter? Mary
is your granddaughter?
And she's coming here?
That's wonderful!

*→ he old enough to be
a teen's grandfather*

BILLY:

I hope so.

SCENE 2 (CONTD)

STACY:

Why Billy. You're nervous. No wonder you're acting so strange.

BILLY:

Strange? Am I?

STACY:

Don't worry. Everything will be fine. When you see her give her a hug. All the shyness will go away.

BILLY:

I don't know Stacy. It's been so long since Mary lived with me. So much has happened.

STACY:

Mary used to live with you?

BILLY:

We all lived together. Mary, Bonnie, and Bonnie's husband. This is the way I grew up and Bonnie too. The whole family together - young and old - sharing everything, land food, work, laughter. When you live that way, you learn to respect them. The land was like part of the family. We didn't live on it, we lived with it. In harmony. In balance.

STACY:

It sounds like a wonderful life.

SCENE 2 (CONTD)

BILLY:

This is the way of my
people. As a little boy,
I learned from my elders
to respect and give
thanks to all things.
These are the things I
taught Mary when she was
little, that I'd still
teach her.

(BILLY PAUSES FOR A BEAT TO THINK
OF TIMES LONG PAST)

BILLY (CONTD):

But Bonnie took her
family and moved to the
city. Seven years ago. I
haven't seen them since.

STACY:

In seven years! Why not?

BILLY:

Bonnie sold her share of
our land.

STACY:

You fought over land?

BILLY:

It's not just the land.
Bonnie turned her back on
the old ways, the things
I want Mary to
understand.

STACY:

Billy. You have to make
up with Bonnie.

SCENE 2 (CONTD)

BILLY:

I've tried, Stacy. It
doesn't matter what I
say. Bonnie hears
something different. It
always ends in anger. I'm
afraid it will ^{be} the same
with Mary. ?

STACY:

Oh no, Billy. Mary is
coming to get to know you
again.

BILLY:

I hope you're right.

SCENE 3
(MAIN SET)

(KARA AND DAN ARE RUMMAGING THROUGH A BOX OF BROKEN ODDS AND ENDS. THE BIRD FEEDER SITS NEARBY. KARA PULLS A BROKEN UMBRELLA OUT OF THE BOX. THE HANDLE IS SNAPPED OFF, BUT THE FABRIC IS INTACT. SHE HOLDS IT OVER THE TOP OF THE FEEDER.)

KARA:

This will keep the
squirrel out.

DAN:

You're a genius.

(SCHEMER ENTERS)

SCHEMER:

Yes. I know.

DAN:

I was talking to Kara.

(KARA STARTS ATTACHING THE BROKEN UMBRELLA TO THE TOP OF THE BIRD FEEDER, TRYING TO IGNORE SCHEMER)

SCHEMER:

Kara, kid, ol' Schemer is about to amaze you with his mind boggling mental fortitude. In fact, when you hear my plan for outwitting that nickel-eating jukebox, you'll think even genius is too weak a word.

KARA:

I never thought it was
the right word.

SCHEMER:

Brilliant?

SCENE 3 (CONTD)

(KARA SHAKES HER HEAD.)

SCHEMER CONTD:

Mastermind?

(KARA SHAKES HER HEAD AGAIN)

SCHEMER CONTD:

Mental Giant?

KARA:

Not the word I'd use.

SCHEMER:

Don't worry kid, it'll
come to you when you see
my solution to the
jukebox situation... A
slug.

(HE HOLDS UP A SLUG)

KARA:

That's the word.

DAN:

What's a slug?

KARA:

A slimy garden pest.

SCHEMER:

Not that king of slug.
This slug looks like a
nickel, feels like a
nickel, but isn't a
nickel. It isn't even
money. But this dumb old
hunk of machinery won't
know that. So watch and
learn as I show you how
to get something for
nothing.

SCENE 3 (CONTD)

(THE UMBRELLA IS NOW ATTACHED TO THE
BIRD FEEDER. KARA STANDS UP, HOLDING
IT)

KARA:

Get your binoculars Dan.

SCHEMER:

You don't need binoculars
to watch this. Just crowd
around the jukebox.

DAN:

We're not going to watch
you Schemer.

SCHEMER:

You're not? What could be
more interesting than me?

KARA:

Birds.

(THE KIDS EXIT)

SCHEMER:

Birds? Wait. This is
going to be stupendous...

(REALIZING THAT THEY'RE REALLY GONE)

SCHEMER CONTD:

They don't want to stay?
Let 'em go. It just means
more music for me.

(SCHEMER SAUNTERS OVER TO THE
JUKEBOX, HOLDING HIS SLUG)

SCENE 3 (CONTD)

SCHEMER CONTD:

You think you're so
smart. Well, the joke's
on you this time,
jukebox...jokebox. Heh
heh. Get it? Of course
you don't. You're just a
hunk of metal and wire.
Well, take this.

(SCHEMER DROPS THE SLUG IN THE SLOT
AND PUNCHES THE BUTTON)

SCHEMER CONTD:

And now a feast for the
ears. Nothing more
exquisite than free
music.

(SCHEMER LEANS BACK, CLOSSES HIS
EYES AND PREPARES TO LISTEN.)

SCENE 4
(INT JUKEBOX)

(THE SLUG ROLLS DOWN THE SLOT)

REX:

What's the tune folks?

GRACE:

No tune Rex. I'm not
going to play for that
slug.

REX:

What? Why not?

TITO:

He's calling us names.

DIDI:

He's trying to cheat us.

REX:

What does it matter
whether it's a real
nickel or fake? We're not
going to spend it.

DIDI:

It's the principle of the
thing.

GRACE:

If he wants us to play,
he's gotta show us a
little respect.

TITO:

Yeah baby. Respect.

GRACE:

Till then the jukebox is
closed for repairs.

(THE PUPPETS MAKE THE MISSHAPEN
SOUNDS OF THE JUKEBOX BREAKING)

SCENE 5
(ARCADE)

(SFX: SOUNDS OF THE JUKEBOX
BREAKING)

(SCHEMER OPENS HIS EYES AND STARES
AT THE JUKEBOX)

SCHEMER:

Drop a slug in any other
machine and it works
fine, But this one. It
breaks.

(TO THE JUKEBOX)

SCHEMER CONTD:

You're dumber than I
thought. Never, fear. I
know how to fix you.

more stubborn

(HE KICKS THE JUKEBOX, THEN GRABS
HIS TOE IN PAIN)

SCHEMER CONTD:

I bet Billy is dying for
something to do.

(SCHEMER EXITS TOWARDS WORKSHOP)

SCENE 6
(WORKSHOP)

(BILLY HOLDS UP THE FLUTE TO THE
LIGHT AND EXAMINES IT)

BILLY:

I hope Mary likes it.

(SCHEMER ENTERS)

SCHEMER:

Billy, Billy, Billy. Poor
Billy. Nothing to do but
make old fashioned
trinkets. This is your
lucky day. Schemer is
here to help.

BILLY:

If you've got a problem
then spit it out.

SCHEMER:

It's not my problem I'm
here to solve. No, no.
It's yours. I'm here to
help you fill those idle
hours with truly
important work. And I
know you love work. So
you'll be delighted to
hear the jukebox
is...kind of...on the
fritz. Isn't that great?
You can grab your tools
and fix it right now.

BILLY:

What did you do?

SCHEMER:

Do? Me?

(BILLY JUST STARES AT HIM)

SCENE 6 (CONTD)

SCHEMER CONTD:

I was trying to play a
song. That's all. I
dropped in the slug
and...

BILLY:

Slug? You used a slug?

SCHEMER:

Yeah. So what? You think
the machine can tell the
difference? ...Well, all
right. So it can tell the
difference. What's the
big deal?

BILLY:

The jukebox is broken.

SCHEMER:

Now you've got it. Get
your toolbox and let's
go.

BILLY:

When are you going to
learn? You can't take
without giving in return.
Even the jukebox music is
a gift for which you must
give thanks. This is how
you live in harmony with
all things.

SCHEMER:

You want me to learn
about harmony, I gotta
have music.

BILLY:

Go away Schemer.

SCENE 6 (CONTD)

SCHEMER:

You're not going to fix
it?

BILLY:

Close the door on your
way out.

(SCHEMER STARES AT BILLY, CONFUSED.
BILLY STARES BACK, RESOLUTE)

(STACY IS AT THE INFORMATION DESK.
KARA AND DAN ENTER FROM THE STREET,
CARRYING THE BIRD FEEDER, JUST AS
SCHEMER STORMS OUT OF THE
WORKSHOP)

SCHEMER:

Fine. But remember, when
people see out of order
sign on the jukebox,
they'll know you refused
to fix it.

(THE WORKSHOP DOOR SLAMS SHUT.
APPARENTLY ASSISTED BY BILLY)

(SCHEMER STORMS BY THE KIDS AS THE
CROSS TO THE INFORMATION DESK)

SCHEMER CONTD:

What a grouch.

(SCHEMER EXIT TOT HE ARCADE)

STACY:

What is that weird
contraption you're
carrying, Kara?

KARA:

It's supposed to be a
bird feeder. But all
we're feeding is a
squirrel.

SCENE 6 (CONTD)

DAN:

We thought the umbrella
would keep him out. But
it didn't stop him for a
minute.

KARA:

It was pretty cool
actually. He couldn't get
in from the top so he
leapt in from the bottom.

DAN:

Billy could think of a way
to keep him out.

(HE GLANCES TOWARD THE WORKSHOP)

But he is probably still
too busy.

STACY:

He's worried about his
granddaughter's visit.

KARA:

Billy has a
granddaughter?

STACY:

Uh huh. Mary. But they
haven't seen each other
in a long time. An
Billy's worried that
they won't be able to
communicate.

get along

DAN:

Communicate?

(SPFX: MR C POPS IN)

MR C:

Allo, me ol' china.

SCENE 6 (CONTD)

DAN:

Me old what?

KARA:

Is that English?

MR C:

Certainly. It's rhyming
slang.

(OFF THEIR LOOKS)

MR C CONTD:

You replace the word you
mean with one that rhymes
with it.

DAN:

What rhymes with china?

MR C:

China's short for China
plate, which rhymes with
mate. China's rhyming
slang for mate.

KARA:

You said, hello friend.

DAN:

Well, hey dude to you
too.

MR C:

I beg your pardon.

STACY:

It's not always easy for
people to understand each
other. Even when they're
speaking the same
language.

? awkward

SCENE 6 (CONTD)

MR C:

Especially when you're
different ages like Mavis
and Toby.

DAN:

Mavis?

MR C:

You know the story about
Mavis?

KARA:

Won't you tell it, me ol'
china?

MR C:

I will dudes.

SPFX: THOMAS INTRO FIX

SCENE 7

(VT: THOMAS THE TANK ENGINE AND
FRIENDS "MAVIS")

SCENE 8
(MAIN SET)

MR C:

Mavis might have saved
herself a lot of trouble
if she'd only listened to
Toby.

DAN:

Maybe she would have if
she hadn't been so
grouchy.

(SFX: TRAIN ARRIVING)

MR C:

You may have a point
there Dan.

(BILLY ENTERS FROM THE WORKSHOP)

STACY:

The 2:10 from Loom Key's
just arriving.

MR C:

Which means I must be
going.

(MR C POPS OFF)

(STACY TOUCHES BILLY'S SHOULDER)

STACY:

It'll be fine.

(STACY EXITS TO PLATFORM)

KARA:

What does Mary look like,
Billy?

(PASSENGERS BEGIN TO ENTER FROM THE
PLATFORM)

SCENE 8 (CONTD)

BILLY:

(SURVEYING THE PASSENGERS)

She was always a solemn child, with long braids and chubby cheeks. She liked to wear dresses. And she always had her rag doll with her.

(A THIRTEEN YEAR OLD ENTERS, WEARING A WALKMAN AND BOPPING TO THE BEAT. HER CLOTHES ARE MTV HIP. MARY STOPS IN THE ARCH TO SURVEY THE STATION, AS THE OTHER PASSENGERS DISPERSE. HER EYES ROLL SLIGHTLY AS SHE TAKES IT IN AND THEN SHE SPOTS BILLY)

stereotyped teenagers

MARY:

Gramps!

BILLY:

Mary?

(A SMILE SPREADS ACROSS BILLY'S FACE HE OPENS HIS ARMS TO HER. MARY SAUNTERS FORWARD FULL OF FALSE SELF ASSURANCE. INSTEAD OF HUGGING HIM, SHE SLAPS HIM TEN AND RAISES HER THUMBS IN THE AIR)

MARY:

How ya doin' Gramps?

BILLY:

You've grown up. You're beautiful.

MARY:

What?

(SHE FUMBLES TO TAKE OFF HER HEADPHONES)

MARY:

I didn't hear you.

SCENE 8 (CONTD)

BILLY:

You've changed so much.

MARY:

Mom said you'd say that.
Well, you haven't changed
at all.

BILLY:

(ON EDGE)

Did your mother tell you
to expect that too?

MARY:

She said to say hi.

BILLY:

I have a present for you.

(BILLY HOLD OUT THE FLUTE)

MARY:

Dad says hi too.

BILLY:

Look a flute.

MARY:

Kinda looks like a
turtle.

BILLY:

That's because we're
member of the turtle
clan. When you play it
you can think of your
ancestors.

MARY:

Like Mom.

SCENE 8 (CONTD)

BILLY:

I carved it myself. I
hope you like it.

MARY:

Yeah, sure thanks.

(STACY ENTERS)

BILLY:

Mary, I want you to meet
someone very special.
This is Stacy. Stacy, my
granddaughter Mary.

(MARY FLIPS HER CHIN UPWARD IN
STACY'S DIRECTION BY WAY OF
GREETING)

STACY:

It's so nice to meet you
Mary. I hate to tear you
two apart when you found
each other again. But
Billy, the brakeman needs
to talk to you.

BILLY:

This won't take long
Mary. Why don't you make
friends with Kara and
Dan.

(BILLY AND STACY EXIT TO THE
PLATFORM AS DAN AND KARA APPROACH
MARY)

MARY:

Some place you got here.

KARA:

You like it?

(SCHEMER ENTERS IN TIME TO HEAR
MARY SAY)

SCENE 8 (CONTD)

MARY:

Nothing wrong with it
that a few posters and
some neon wouldn't fix.

SCHEMER:

Who is this tasteful and
discerning individual who
has yet to have the
pleasure of making my
acquaintance?

DAN:

This is Billy's
granddaughter Mary. Mary,
that's Schemer.

MARY:

What is there to do
around this barn?

KARA:

Want to help us with our
bird feeder? We're trying
to figure out a way to
keep the squirrels out.

SCHEMER:

When are you kids going
to learn? You have a
problem. You gotta come
to me. Take the
squirrels. The solution
is simple. You don't want
squirrels in your bird
feeder - put the bird
feeder some place where
squirrels don't go.

DAN:

Like where?

SCENE 8 (CONTD)

SCHEMER:

No squirrels in here.

KARA:

No birds either.

SCHEMER:

What are you bugging me
for? I'm a busy man.

DAN:

Maybe Schemer has a
point, though. INstead of
hanging it in a tree, we
could hang it from the
middle of the clothesline
in my backyard.

don't make reference to Dan's home

KARA:

It's worth a try. Want to
come Mary?

(MARY GLANCES TOWARD THE ARCH WHERE
BILLY EXITED)

MARY:

Naw. You little kids go
ahead.

(KARA AND DAN SHRUG AND EXIT)

MARY:

What do you do around
here for fun?

SCHEMER:

Count the money I make in
the arcade.

MARY:

There's an arcade here?

(SCHEMER USHERS HER UP THE ARCADE
STEP. MARY IS CLEARLY DISAPPOINTED)

SCENE 8 (CONTD)

MARY:

You call this an arcade?

} *sarcastic*

SCHEMER:

Now wait a second... this
is the finest arcade this
side of...

(SFX: TRAIN PULLING OUT)

MARY:

At least there's a
jukebox... It's broken. I
can't believe my
grandfather left me
alone in this dump.

SCHEMER:

You can't talk about my
arcade that way, I don't
care if you are Billy's
grand..

(RECOGNIZING THE OPPORTUNITY)

SCHEMER CONTD:

Billy's dear sweet
granddaughter who wants
to play the jukebox. And
here comes your darling
grandfather now.

(BILLY ENTERS)

SCHEMER CONTD:

I'll bet you didn't know
that your grandfather is
one of the greatest
jukebox repair men of all
time.

BILLY:

Come on Mary. Let's ...

SCENE 8 (CONTD)

MARY:

Can you really fix the
jukebox?

BILLY:

Yes. But I thought we'd
take a walk in the
woods. Like we used to.
We can picnic by the
stream. Like we used to.

MARY:

Maybe later. I want to
try the jukebox now.

SCHEMER:

Come on Billy. Fix it for
Mary.

BILLY:

For Mary. Get my tool
box.

SCHEMER:

Me?

(BILLY LOOKS AT HIM FIERCELY.
SCHEMER SCUTTLES AWAY TO GET THE
TOOLS)

MARY:

Do you know what's wrong?

(BILLY MOVES THE JUKEBOX AWAY FROM
THE WALL)

BILLY:

With the jukebox.

MARY:

I used to watch you fix
stuff when I was little.
I thought you could fix
anything.

SCENE 8 (CONTD)

BILLY:

Even you. You'd come to
me when you hurt yourself
or when you were feeling
bad. I used to sing to
you? Remember? The
healing song?

(SINGING)

I gave my love a cherry
that had no stone...

} why this song

MARY:

Yeah. It used to make me
feel safe.

} ..
didn't work

SCENE 9
(INT JUKEBOX)

BILLY (OFF):

(SINGING)

I gave my love a chicken
that had no bone...

TEX:

He sure do sing pretty.

DIDI:

I think he's made a
breakthrough with Mary.

) awkward

GRACE:

That's the healing power
of music.

SCENE 10
(ARCADE)

MARY:

Why did you fight with
my mother?

} out of the blue?

(MARY ISN'T TRYING TO STIR TROUBLE,
SHE REALLY WANTS TO KNOW. BUT BILLY
WANTS TO PROTECT HER FROM IT.)

BILLY:

That has nothing to do
with you.

MARY:

Nothing to do with me?
That's so typical. Why
did I even come here?

} sarcastic

(MARY GETS UP AND STRIDES AWAY.)

BILLY:

Mary Wait. We can fix
this.

MARY:

Stick to fixing the
jukebox.

} sarcastic

(BILLY SADLY PRIES THE BACK OFF THE
JUKEBOX AND STARES INSIDE)

SCENE 11

(INT JUKEBOX)

(OUTSIDE LIGHT FALLS ONTO THE
PUPPETS. THEY WAVE)

SCENE 12

(ARCADE)

(BILLY LOOKS INTO THE JUKEBOX AND
SMILES)

SCENE 13

(INT JUKEBOX)

(TITO TOSSES THE SLUG TOWARD THE
LIGHT)

SCENE 14

(ARCADE)

(BILLY CATCHES THE SLUG. SCHEMER
APPROACHES FROM BEHIND HIM, UNSEEN
BY BILLY)

SCENE 15

(INT JUKEBOX)

(THE PUPPETS POINT AND GESTURE
FRANTICALLY)

SCENE 16

(ARCADE)

(BILLY GLANCES OVER HIS SHOULDER,
SEES SCHEMER AND QUICKLY CLOSES THE
BACK OF THE JUKEBOX)

SCENE 17

(INT JUKEBOX)

(THE PUPPET SLUMP RELIEVED)

SCENE 18
(ARCADE)

(SCHEMER IS HAVING SOME DIFFICULTY
CARRYING THE TOOLBOX. HE IS
DRAGGING IT WITH TWO HANDS)

SCHEMER:

What have you got in
there? Rocks?

BILLY:

You better treat that
jukebox with respect from
now on.

SCHEMER:

Aren't you going to fix
it?

BILLY:

(TOSSING THE SLUG IN THE AIR)

You won't be cheating the
jukebox anymore., so you
won't be needing this.

(BILLY POCKETS THE SLUG)

SCHEMER:

(DROPPING THE TOOLBOX)

You had me lug this thing
up here for nothing?

BILLY:

You needed the exercise.

(BILLY EXITS TOWARD THE MAIN SET)

(SCHEMER LOOKS AT THE JUKEBOX
SUSPICIOUSLY)

SCENE 19
(MAIN SET)

(BILLY WALKS ACROSS THE STATION. HE
PASSES THE INFORMATION BOOTH AND
SEES THE FLUTE LYING THERE. HE
TURNS TO LOOK AT MARY, LOUNGING AN
A BENCH WITH HER FEET UP)

BILLY:

You don't like it?

MARY:

I don't know how to play
it.

BILLY:

I taught you. Don't you remember?

MARY:

I was just a kid.

BILLY:

Did you forget
everything? The songs.
the stories, the ways of
our people?

(STACY STANDS IN THE BACKGROUND LISTENING)

MARY:

Aw Gramps.

BILLY

Respect for your elders?
You used to call me
grandfather.

MARY:

What good's all that old stuff going to do me? I live in the city. And all your old nature stories won't help solve my problems.

SCENE 19 (CONTD)

BILLY:

People's problems are the same, no matter where they live. The old ways have worked for thousands of years. And they still work.

MARY:

Nor for you and Mom.

BILLY:

You're not listening to me, Mary. You think the old ways are like dead wood to be cut from the tree so it can bloom in the spring. But they are not dead wood. They are the roots that anchor you in the earth. Without them, the tree can't grow at all. Listen to me Mary. Don't forget where you come from and who you are.

MARY:

You're the one who doesn't listen. You're the one who forgets his own family.

not respectful

BILLY:

I can't talk to you.

(BILLY EXITS TO THE WORKSHOP)

MARY:

It was a mistake to come here.

STACY:

(COMING FORWARD)

Why did you come here Mary?

SCENE 19 (CONTD)

MARY:

(ON THE VERGE OF TEARS)

I thought I could make
him understand. I don't
know why. I couldn't make
my mother understand
either.

STACY:

Don't give up yet. You
and Billy just have to
find some common ground.

MARY:

Common ground?

(STACY LEADS HER TO THE PICTURE
MACHINE)

STACY:

Things you can share. Try
to remember the good
times

(MARY DOESN'T LOOK CONVINCED)

STACY CONTD:

You like music videos
don't you?

SCENE 20

(PICTURE MACHINE)

(VT: REMEMBER THE GOOD TIMES)

SCENE 21
(WORKSHOP)

(BILLY IS SLUMPED IN A CHAIR. MR C
POPS ON, HOLDING A PITCHER OF
WATER AND A GLASS. HE POURS THE
WATER INTO THE GLASS.)

MR C:

What a dismal face.

BILLY:

She won't listen to me,
Mr. Conductor.

MR C:

You need a glass of water.

(MR C CONTINUES TO POUR ALTHOUGH
THE GLASS IS ALREADY FULL. THE
WATER OVERFLOWS, SPILLING ONTO HIS
FEET.)

BILLY:

You're spilling.

MR C:

It's like talking to some
people, isn't it? They're
so full of their own
thoughts and ideas, that
there's no room for
yours. Your words just
spill onto the floor like
water.

BILLY:

That's Mary. She doesn't
listen.

MR C:

Do you?

BILLY:

Me?

SCENE 21 (CONTD)

MR C:

Just because she's
younger than you doesn't
mean she can't help you-
the way Mavis helped Toby.

BILLY:

I feel a story coming on.

MR C:

Sometimes a story is the
best way to learn.

BILLY:

I agree.

MR C:

Right then, if you've got
room in your glass?

(BILLY NODS)

(SPFX: THOMAS INTRO FIX)

*don't have me C
tell story to Billy*

SCENE 22

(TTE)

(VT: TOBY'S TIGHTROPE)

SCENE 23
(WORKSHOP)

(DAN AND KARA BURST INTO THE
WORKSHOP)

KARA:

Do you have time for us
yet Billy?

DAN:

The squirrel got the bird
seed again.

KARA:

Can you help us?

BILLY:

Let me get my tools.

DAN:

Yay.

SCENE 24
(ARCADE)

(BILLY ENTERS AND PICKS UP HIS TOOL
BOX. HE PAUSES TO SURVEY THE LIST
OF SONGS ON THE JUKEBOX)

BILLY:

If only my old healing
song were on here. I'm
sure if Mary heard it
again, she'd remember
everything.

(BILLY TURNS AND WALKS AWAY)

SCENE 25
(INT JUKEBOX)

DIDI:

We know that old tune,
don't we guys?

GRACE:

It's called the riddle
song.

TITO:

Hey baby, if it can mend
a broken heart, who cares
what it's called. Let's
play it.

(THE BAND PLAYS THE RIDDLE SONG)

SCENE 26
(MAIN SET)

(INTERSPERSED WITH SCENES OF THE BAND PLAYING, WE SEE MARY SEATED ALONE ON A BENCH, TURNING THE FLUTE OVER IN HER HANDS. SHE LOOKS ACROSS THE STATION AT BILLY WITH KARA AND DAN. KARA AND DAN ARE TALKING EXCITEDLY. BILLY LOOKS PAST THEN AT MARY. SHE LOOKS DOWN QUICKLY AT THE FLUTE. BILLY PICKS UP THE BIRD FEEDER. MARY LIFTS THE FLUTE TO HER MOUTH BUT DOESN'T SEEM TO KNOW WHERE TO PUT HER HANDS. AFTER A MOMENTS INDECISION, SHE GETS UP AND CROSSES TO THE OTHERS. BILLY'S EYES MEET HERS. SHE HOLDS OUT THE FLUTE, BUT INSTEAD OF TAKING IT, HE ARRANGES HER FINGERS PROPERLY ON IT. SHE BEGINS TO PLAY. WE HEAR THE FLUTE JOIN IN THE MELODY. THE SONG ENDS)

(BILLY AND MARY ARE STANDING CLOSE ENOUGH TO HUG)

change is rather abrupt

SCENE 27
(INT JUKE BOX)

REX:

Look at them! We did it!

DIDI:

They did it. The song
just pushed them in the
right direction.

} too

TITO:

But why don't they hug?
They should hug each
other.

GRACE:

They're going to. Right
now. Just watch.

SCENE 28
(MAIN SET)

(MARY STEPS AWAY FROM BILLY. HE IS
HURT, BUT CONTINUES TO WATCH HER
WITH PRIDE)

MARY:

I see you kids still
aren't happy with that
feeder.

KARA:

We hung it right in the
middle of the clothesline
and the squirrel still
got into it.

DAN:

You should have seen him
running across the
clothesline. Best
tightrope walker I ever
saw.

MARY:

I don't know why you kids
are so hung up on
watching birds.

(BILLY'S FACE FALLS. HE THINKS
MARY IS TURNING BACK TO THE ICY
CREATURE WHO GOT OFF THE TRAIN.
MARY GLANCES AT HIM, SLYLY.)

MARY CONTD:

You ought to be squirrel
watchers.

DAN:

Squirrel watchers?

Cause he

SCENE 28 (CONTD)

MARY:

(A GRIN SPREADING ACROSS HER FACE)

Sure you've been having a great time watching that squirrel. You can't stop talking about him. Who says you gotta stick to birds? There are all kinds of interesting animals to watch. In fact, my grandfather knows a spot, where if you're real quiet and real still, you can watch the deer drinking from the stream.

*they didn't stick to birds
it was birds & squirrels*

BILLY:

You remember.

MARY:

I remember lots of stuff.

BILLY:

I haven't been listening to you Mary. But I'm listening to you now.

J

MARY:

Talk to my mother. Please. Let me have a family again.

J

coming

BILLY:

Your mother and I...

MARY:

Try Grandfather. Just try.

BILLY:

Go call her and I'll speak to her.

SCENE 28 (CONTD)

(MARY STARTS TOWARD THE PHONE IN THE TICKET BOOTH, LEAPING IN THE AIR WITH DELIGHT. THEN SHE TURNS BACK AND THROWS HERSELF AT BILLY. THEY HUG, LONG AND HARD. AFTER A MOMENT MARY TEARS HERSELF AWAY AND GOES TO THE PHONE. SHE PICKS IT UP AND STARTS TO DIAL)

SCENE 29
(ARCADE)

(BILLY ENTERS AND WALKS OVER TO THE
JUKEBOX)

BILLY:

Thank you.

SCENE 30
(MAIN SET)

(MARY IS TALKING ON THE PHONE)

MARY:

Tsk. Ma. I ate on the
train... Gimme a break,
I'll be fine...

(BILLY ENTERS)

MARY CONTD:

Okay okay. I will... Mom.
There's someone here who
wants to talk to you.

(SHE HANDS THE PHONE TO BILLY AND
SLIPS UNDER HIS ARM)

BILLY;

Bonnie? You have a
wonderful daughter
Bonnie. I guess that's
because she has a
wonderful mother... I
miss you Bonnie.

(MARY HUGS BILLY AS HE TALKS AND
GRINS UP AT HIM.)

(MUSIC UP)

THE END